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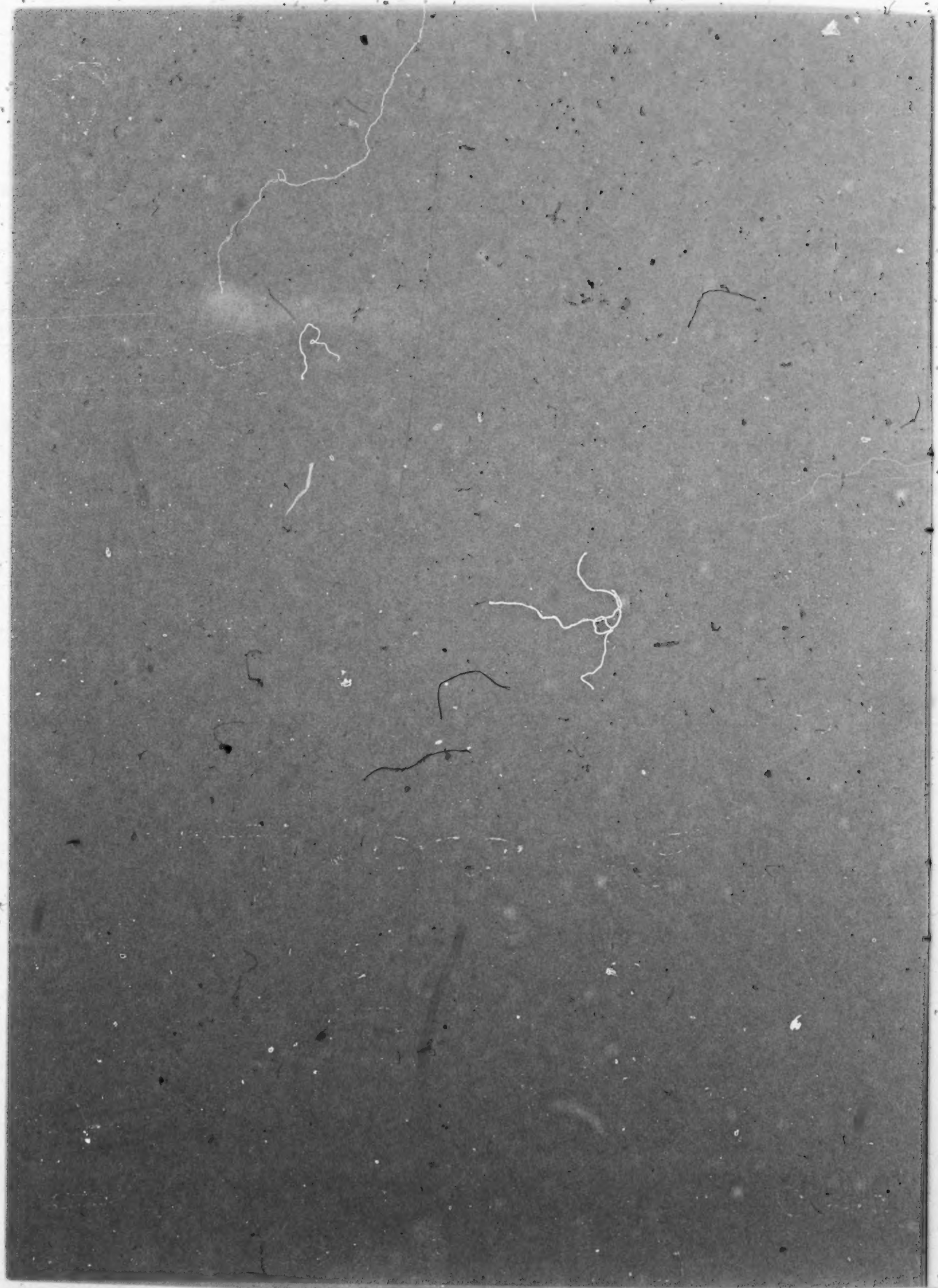
BERTHE MORISOT

AN EXHIBITION OF

PAINTINGS & DRAWINGS

THE ARTS COUNCIL OF
GREAT BRITAIN
1950



FOREWORD

IT is perhaps true to say that of all women painters Berthe Morisot alone has a secure place among the acknowledged masters. Her exquisite feminine art has been little seen in this country and is sparsely represented in public and private collections here. The present exhibition is thus of particular interest, the more so as it includes examples of every aspect of her work from the slight pencil sketch to the masterpiece in oils.

A particular debt of gratitude is due to Madame Ernest Rouart, the artist's daughter, and to her son, M. Denis Rouart, for their great interest and assistance in the organisation of the exhibition. The Arts Council is deeply grateful to the many French owners, including the Musée de l'Impressionisme (Musée du Louvre), who have so generously lent their pictures, and also to Sir Oliver Harvey, G.C.M.G., C.B., and Mr. and Mrs. Robert Sainsbury. The organisers are much indebted to the good offices of Mr. Frank MacEwen, the Fine Arts Officer of the British Council in Paris, and M. Philippe Erlanger, Directeur de l'Association Française d'Action Artistique. Messrs. Matthiesen have placed their galleries, so well suited to the showing of this intimate artist's work, at our disposal for the exhibition in London, and this hospitality is gratefully acknowledged. Messrs. Braun et Cie have kindly allowed us to print a translation of M. Denis Rouart's essay on Berthe Morisot, written for their little monograph in the series Collection "Les Maîtres," *as the introduction to this catalogue.*

PHILIP JAMES.

INTRODUCTION

BERTHE MORISOT (1841–1895) was born in 1841 at Bourges, where her father was Prefect. He had been a minister in the Thiers Government and became ultimately *conseiller à la Cour des Comptes*. She was brought up in a cultured and refined atmosphere. Her education was, however, highly orthodox and it would be difficult to conceive one less advanced in its teaching. Everything was there to make her a charming and accomplished woman, but no-one could have predicted that from this upbringing she would develop as she did, in a manner entirely due to her own force of character and temperament.

At 16 years of age she obtained her parents' permission to have painting lessons, and it was a happy augury that, bored by those given her by a very ordinary but conceited artist Chocarne, she asked that she might change her teacher. She then became the pupil of Guichard, a follower of Delacroix, whom she left after three years when she decided that she wanted to paint out of doors under the guidance of Corot. Far from being disappointed this time, she was enchanted by Corot and worked under his advice from 1860 to 1866. She profited greatly from his teaching, and his influence can still be seen in 1874 in the landscape backgrounds to several of her pictures, such as *The Port of Lorient*, *Hide and Seek*, *Under the Lilacs at Maurecourt* (*No.* 7), or *The Butterfly Chase*.

Whilst copying at the Louvre, she made the acquaintance in 1868 of Edouard Manet, for whom she had a great admiration, and with whose work she found herself readily sympathetic. She quickly became his constant fellow-worker rather than pupil, and each benefited from the influence of the other. Manet, on his side, helped her to acquire that direct and free handling of the brush which she ever afterwards retained. On the other hand she persuaded Manet, who up to then still preferred to work in his studio, to paint out of doors. For this type of painting she was noticeably gifted and even at that date highly accomplished. In *plein air* painting she had found her true vocation.

She was an ardent champion with Monet, Pissarro, Renoir and Sisley of those who opposed academic teaching. She took part in all the exhibitions of the group, except in 1879 when she was prevented by her health. This had

been affected by the birth of her daughter, for she had married in 1874 Eugène Manet, the painter's brother. She devoted herself wholeheartedly to the heroic struggle against the conventional acceptance of nature as made up of two different elements, form and colour. With her friends she upheld the new principle that the whole picture should be bathed in light. Differences in tone are translated into differences in colour. Lines cease to exist, and everything, even form and modelling, is expressed by touches of colour.

At the same time she applies these principles in her own way, and her canvases always retain an extremely individual character. For example, she never uses the relatively small touch, uniformly and systematically applied, which was adopted by Monet, Pissarro, Sisley and even, though admittedly only for a short time, by Renoir. Her paintings are feasts of pleasure expressed in large brush strokes, straight but moving in all directions with such freedom and imaginativeness that at first they appear to be entirely uncontrolled but which in fact are applied exactly in the right way to express the intention of the artist. They are not employed according to any rule but are left to the happy choice of inspiration—this technique suits her character so well, being a personal means of expressing the emotion of the moment, that it seems as difficult to think of Berthe Morisot painting in another way as to think of another artist borrowing her technique. This manner is at its best from 1879 to 1889 in works which differ as far from those of Manet as they differ from Monet and Renoir : *Young Woman seated on a Sofa* (No. 17), *Eugène Manet and his Daughter at Bougival* (No. 21), *The Fable* (No. 26), *In the Garden* (No. 27), are examples of those scenes of family life, interiors and open-air scenes, painted on the spot with a freshness and directness that is both remarkable and peculiar to the genius of Berthe Morisot. These paintings, so full of air and movement and so delicate, are bathed in a dazzling and iridescent light, where the silvery tones are mingled in harmonies and tints of a delicacy and subtlety which has perhaps never been achieved before. For ten years she continued to produce these feasts of light which were so successful that one would not have expected her to have attempted anything else.

About 1889, however, she began to realize and fear the dangers that Impressionism might bring to painting through too exclusive an attachment to light at the expense of other qualities. So as to avoid these dangers she wisely became more careful in the delineation of her forms and she tried to achieve a greater unity in her pictures. She profoundly altered her technique. Her brush strokes, hitherto so undisciplined, straight and short, became more ordered and were lengthened into a supple firm pattern that followed the form

and accentuated the drawing. Her colours became more arbitrary and were subjected to a controlling harmony.

This new manner, her last as she used it from 1890 to 1895 (the year of her death when she was only 54 years old), discloses the strength and purity of her drawing which had hitherto been concealed. It is this draughtsmanship which gives a distinction to the paintings of her last period in which light, although it is no longer the only subject of the picture, still remains of primary importanee.

The high place of water-colour painting in the work of Berthe Morisot must be emphasised. It was a medium which particularly suited her style of painting and which she was able to employ with genius. A few simple and transparent touches, boldly placed, were all she needed to express herself completely.

She was a painter first and foremost, sensitive to the play of light upon the life around her, wherein she found the source of her inspiration. She did not allow doctrine or theory to diminish the freshness of her art, which does not imply that it was only charming and superficial. On the contrary, it is the expression of the spirit of a painter and a woman who finds the appropriate language in the lyrical exaltation which light gives her. It is essential to her nature to be a painter and everything is a pretext for painting : the reflection of light upon some familiar object, light falling on the contents of a room, the simplest gestures of daily life enacted by people around her. These she knew how to see and from these she would extract beauty. She could not stop painting the people and the things she loyed, for with her to love was to paint. The way in which " she lives her painting and paints her life " gives her work a special quality which Paul Valéry has rightly compared " to the diary of a woman who expresses herself by colour and drawing."

By their freshness and delicacy, freedom and luminosity, her paintings express their content as well as proclaim their technical accomplishment.

DENIS ROUART.

CHRONOLOGY

1841 Born at Bourges, 14th January.

1852 Her father settles definitely in Paris.
His three daughters receive drawing lessons from Geoffroy-Alphonse Chocarne.

1856–7 Studies painting under Joseph Guichard, pupil of Ingres and Delacroix.

1858–9 Copies at the Louvre under the supervision of Guichard.

1859 Meets Braquemond and Fantin-Latour at the Louvre.

1860 Shows a desire to paint out of doors, against the advice of Guichard.
Introduced to Corot, and becomes his pupil, working in the open air with him at Ville d'Avray.

1863 Her father takes a house at Chou, between Pontoise and Auvers. Berthe paints here under the guidance of Corot's pupil, Oudinot. Meets Daubigny and Daumier.

1864 Her father rents a villa at Beuzeval in Normandy, where Corot visits the family.
Berthe Morisot exhibits two paintings at the Salon.

1865 Exhibits two paintings at the Salon.

1866 Exhibits two paintings at the Salon.

1867 Exhibits at the Salon a *View of Paris from the Trocadéro* (now in Chicago) which impresses Manet.

1868 Close friendship develops between the Morisot and Manet families. Berthe poses for Manet's *Balcony* (Musée du Louvre).
Exhibits one painting at the Salon.

1869 Edma Morisot marries M. Pontillon and gives up painting. Berthe stays with them at Lorient.

1870 Two paintings accepted at the Salon. Remains in Paris during the siege. Takes up water-colour painting.

1871 Leaves Paris during the Commune and goes to Saint-Germain on the advice of Puvis de Chavannes.

1872 Exhibits at the Salon. Stays, with her sister Yves, at Saint-Jean-de-Luz in the summer, and later visits Toledo, Madrid and the Escorial. Impressed by the work of Velasquez and Goya.

1873 Exhibits one pastel at the Salon. Paints her sister Edma and her baby, *The Cradle* (Musée du Louvre).

1874 Exhibits nine works at the First Impressionist Group Exhibition at Nadar's Gallery, Boulevard des Capucines, which opens on 15th April. Spends part of summer with the Manet family and becomes engaged to Manet's younger brother Eugène whom she marries on 12th December.

1875 Collaborates with Renoir, Monet and Sisley in organising an auction sale of their works at the Hôtel Drouot, 24th March. Her pictures fetch the best prices but the sale is a failure. Stayed at Gennevilliers in the spring, and during the summer in England, at Ramsgate and in the Isle of Wight.

1876 Participates in the Second Impressionist Group Exhibition.

1877 Exhibits eight canvases in the Third Impressionist Group Exhibition.

1879 Her daughter Julie born. Does not contribute to the Fourth Impressionist Group Exhibition.

1880 Exhibits fifteen works in the Fifth Impressionist Group Exhibition.

1881 Exhibits seven works in the Sixth Impressionist Group Exhibition. Spends the summer at Bougival, and the winter at Nice.

1882 In Nice. Visits Genoa, Pisa and Florence. Exhibits nine paintings in the Seventh Impressionist Group Exhibition. Lives at Bougival.

1883 Spends summer at Bougival. Moves to a house in the rue de Villejuste, Paris, which her husband has had built. Edouard Manet dies.

1884 Spends summer at Bougival.

1885 Spends part of the summer at Bougival. Later visits Holland and Belgium.

1886 Exhibits fourteen works at the Eighth and last Impressionist Group Exhibition in the rue Laffitte which she had helped to organise. Goes to Jersey in June. Her pictures exhibited in New York by Durand-Ruel. Increasing influence of Renoir on her work.

1887 Exhibits a work of sculpture at the Galerie Georges Petit. Travels in Touraine with her husband.

1888–9 Spends the winter at Cimiez, above Nice.

1890 Spends the summer at Mézy on the estate rented by her husband. Mallarmé stays with them.

1891 Renoir stays with Berthe Morisot and her husband at Mézy.

1892 Eugène Manet buys a property at Mesnil à Juziers, between Meulan and Mantes, and dies on 13th April. One-man show of 43 works by Berthe Morisot at Boussod et Valodon, Paris, which has considerable success. Spends the summer in Paris, and in autumn goes to Tours, and copies in the Museum. Moves from the rue de Villejuste to rue Weber, Paris.

1894 Spends the summer in Brittany, staying at the fishing village of Portrieux. Her *Young Woman in Ball Dress* of 1880 (No. 18) bought by the State.

1895 Dies at her house in the rue Weber on 2nd March.

ABBREVIATIONS

ANGOULVENT : Monique Angoulvent, *Berthe Morisot*, Paris, N.D. (1933).

BOUSSOD ET VALADON, 1892 : *Exposition Berthe Morisot*, Boussod and Valadon Galleries, Paris, 1892. (Catalogue of 43 works with a preface by Gustave Geffroy.)

COPENHAGEN–STOCKHOLM, 1949 : *Berthe Morisot*, 1841–1895. Exhibition of Paintings, Water-colours and Drawings held at the Carlsberg Glyptotek, Copenhagen (August, 1949), and the Nationalmuseum, Stockholm (September–October, 1949).

DENIS ROUART : Denis Rouart, *Berthe Morisot*, Collection " Les Maîtres," Paris, 1948.

DURAND-RUEL, 1896 : *Exposition Berthe Morisot* (Memorial Exhibition). Durand-Ruel Galleries, Paris, 5th–23rd March, 1896. (Catalogue with a preface by Stéphane Mallarmé.)

FOURREAU : Armand Fourreau, *Berthe Morisot*, Paris-London, 1925. (English edition : translation by H. Wellington, " Masters of Modern Art " series.)

L'ORANGERIE, 1941 : *Exposition rétrospective des œuvres de Berthe Morisot*, Musée de l'Orangerie, Paris, 1941.

LOUIS ROUART : Louis Rouart, *Berthe Morisot*, Paris, 1941.

THE CATALOGUE

PAINTINGS

1 COTTAGE IN NORMANDY. 1865

Signed bottom right : *Berthe Morisot*

Oil, 45 × 55 cm. (18½ × 21⅝ in.)

Exhib.: *Les Peintres de la Forêt*, Fontainebleau, 1936 ; L'Orangerie, 1941, No. 4 ; Copenhagen–Stockholm, 1949, No. 1.

Lit.: Angoulvent, No. 11.

2 MADAME PONTILLON, THE ARTIST'S SISTER. 1869. PLATE I

Oil, 55 × 46 cm. (21⅝ × 18⅛ in.)

Exhib.: Salon of 1870 ; L'Orangerie, 1941, No. 7 ; Copenhagen–Stockholm, 1949, No. 2.

Lit.: Angoulvent, No. 17.

Berthe Morisot's elder sister Edma married M. Pontillon, a naval officer, in 1869, after which she gave up painting.

3 THE QUAY AT LORIENT. 1869

Signed bottom right : *Berthe Morisot*

Oil, 42 × 56.5 cm. (16½ × 22¼ in.)

Lit.: Fourreau, pl. 7 ; Denis Rouart, fig. 2.

4 THE BEACH AT FÉCAMP. 1873

Signed bottom left : *Berthe Morisot*

Oil, 24 × 51 cm. (9½ × 20⅛ in.)

Exhib.: Durand-Ruel, 1896, No. 155 ; Salon d'Automne, 1907, No. 59 ; L'Orangerie, 1941, No. 9 ; Copenhagen–Stockholm, 1949, No. 3.

5 THE CLIFF AT FÉCAMP. 1873

Signed bottom left : *Berthe Morisot*

Oil, 24 × 51 cm. (9½ × 20⅛ in.)

Exhib.: 2nd Impressionist Exhibition, 1876, No. 173 ; Durand-Ruel, 1896, No. 154 ; Salon d'Automne, 1907, No. 58 ; L'Orangerie, 1941, No. 10 ; Copenhagen–Stockholm, 1949, No. 4.

Lit.: *Formes* XXIV (April, 1932), repr. p. 256–7 ; Denis Rouart, fig. 5.

6 BOATS UNDER CONSTRUCTION. 1874

Signed bottom right : *Berthe Morisot*

Oil, 33 × 41 cm. (13 × 16⅛ in.)

Exhib.: 2nd Impressionist Exhibition, 1876, No. 172; Durand-Ruel, 1896, No. 152; Bernheim-jeune, 1929, No. 100; L'Orangerie, 1941, No. 11; Copenhagen-Stockholm, 1949, No. 5.

7 UNDER THE LILACS AT MAURECOURT. 1874

Signed bottom right : *Berthe Morisot*

Canvas, 50 × 61 cm. (19¾ × 24 in.)

Exhib.: Durand-Ruel, 1896, No. 139; Bernheim-jeune, 1929, No. 7; L'Orangerie, 1941, No. 13; Copenhagen-Stockholm, 1949, No. 6.

Lit.: Angoulvent, No. 48, pl. III; Louis Rouart, p. 8; Denis Rouart, fig. 17.

The family property of the Pontillons was at Maurecourt.

8 AT THE FOOT OF A TREE. 1875

Oil, 35 × 50 cm. (13¾ × 19¾ in.)

9 THE MOUTH OF THE THAMES. 1875

Oil, 46 × 36 cm. (18⅛ × 14¼ in.)

Berthe Morisot and her husband Eugène Manet visited England in the summer of 1875, and stayed at Ramsgate and in the Isle of Wight.

10 VIEW OF COWES, ISLE OF WIGHT. 1875

Signed bottom left : *Berthe Morisot*

Oil, 48 × 36 cm. (18⅞ × 14¼ in.)

Exhib.: 2nd Impressionist Exhibition, 1876, No. 171; Durand-Ruel, 1896, No. 143; L'Orangerie, 1941, No. 14; Copenhagen-Stockholm, 1949, No. 7.

Lit.: Fourreau, pl. II; Angoulvent, No. 70, pl. IV; Louis Rouart, p. 13; Denis Rouart, fig. 20.

11 THE ISLE OF WIGHT ON A GREY DAY. 1875

Signed bottom right : *Berthe Morisot*

Oil, 27 × 35 cm. (10⅝ × 13¾ in.)

Exhib.: 2nd Impressionist Exhibition, 1876; L'Orangerie, 1941, No. 17; Copenhagen-Stockholm, 1949, No. 9.

Lit.: Denis Rouart, fig. 9.

12 BOATS, ISLE OF WIGHT. 1875

Stamped bottom left : *Berthe Morisot*

Oil, 44 × 66 cm. (17¼ × 26 in.)

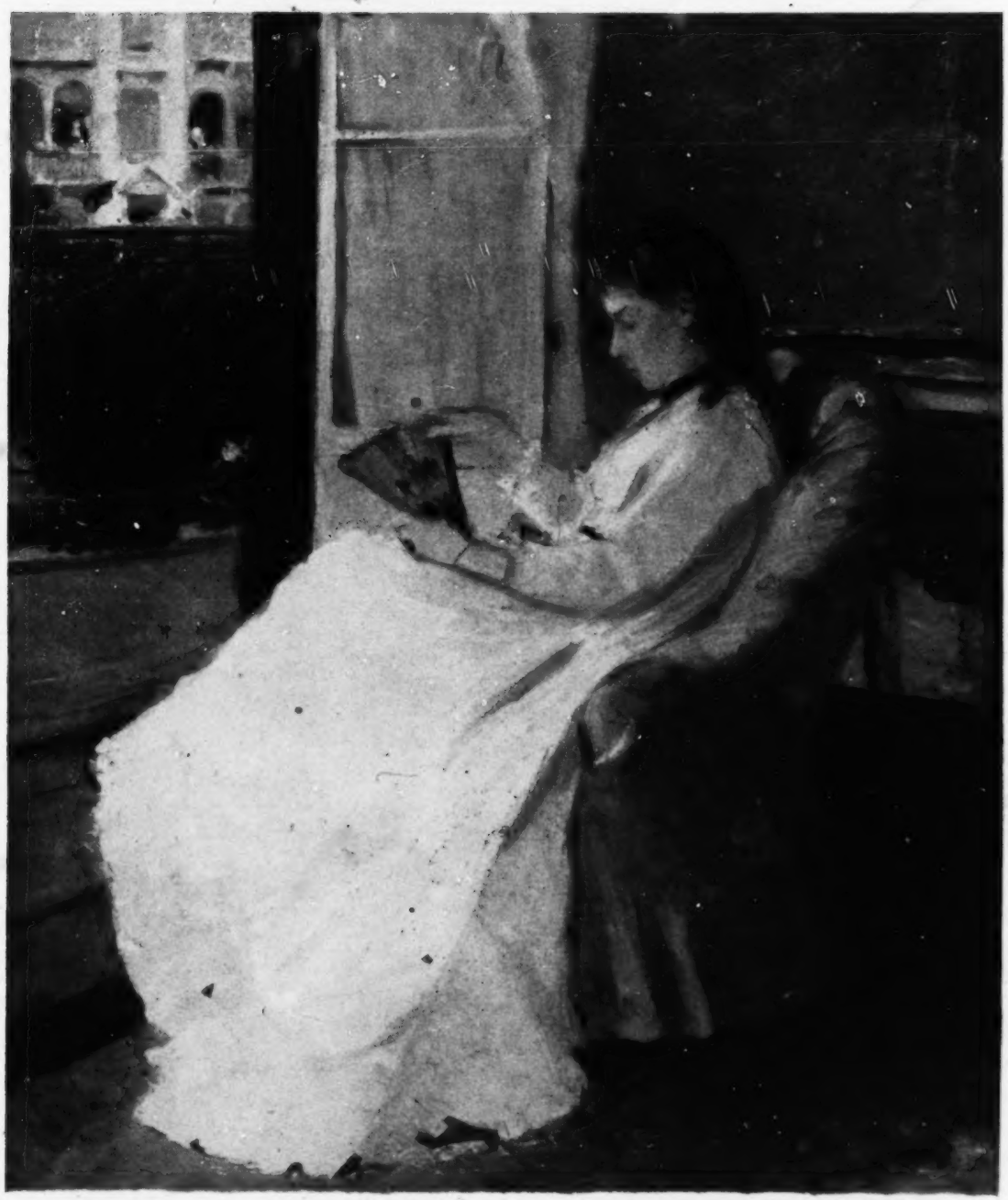


PLATE I : MADAME PONTILLON, THE ARTIST'S SISTER (No. 2) — *Photo : Durand-Ruel*

PLATE II : TWO CHILDREN IN ENGLAND (No. 14)

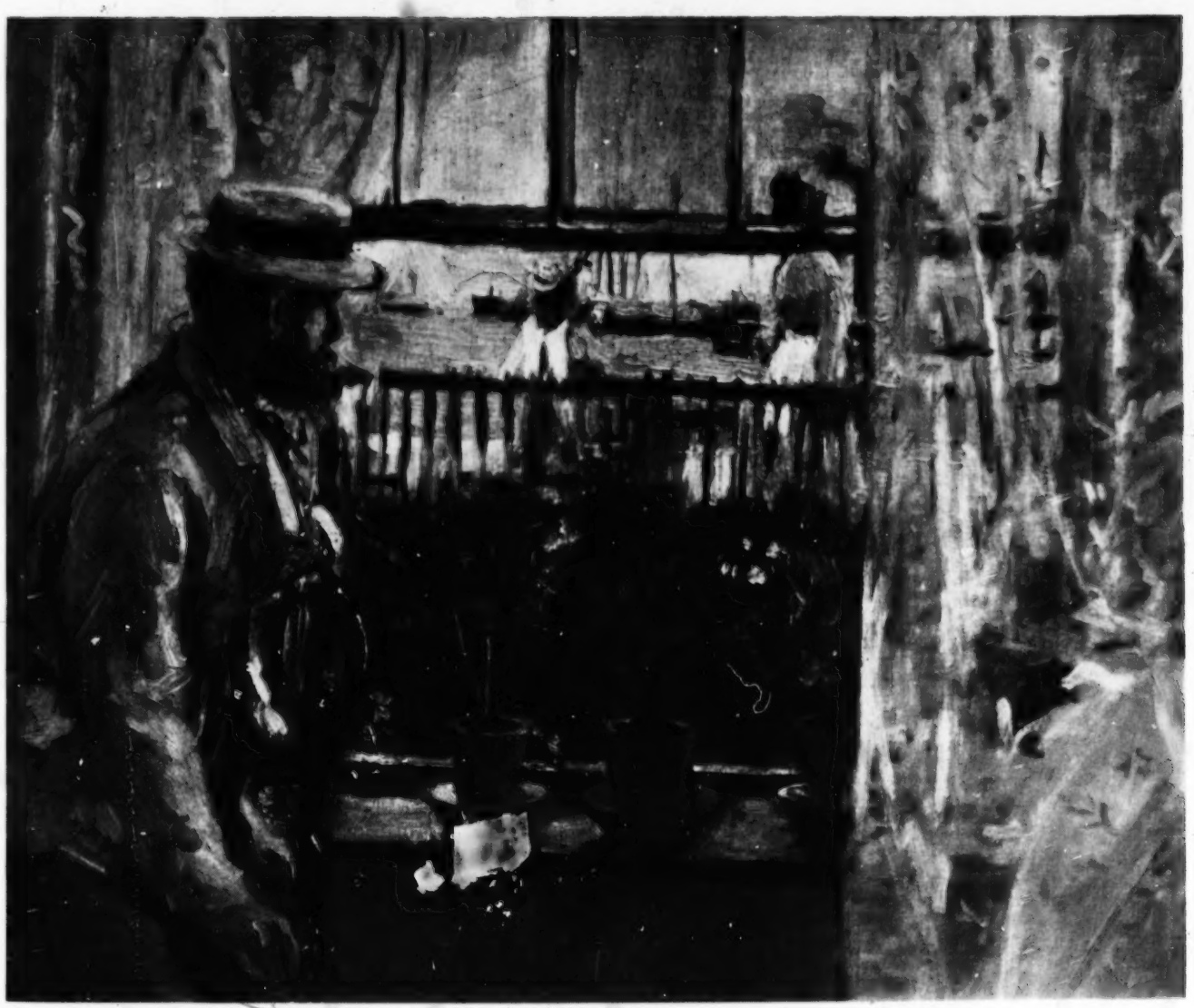


PLATE III; EUGENE MANET IN THE ISLE OF WIGHT (No. 13)

PLATE IV : YOUNG WOMAN SEATED ON A SOFA (No. 17)

Photo : Durand-Ruel

PLATE Va: IN THE GARDEN (No. 27)

PLATE Vb: ON THE ISLAND IN THE BOIS DE BOULOGNE (No. 30)

PLATE VI : THE FLUTE-PLAYER (Not exhibited : cf. No. 71)

PLATE VII : THE MILK BOWL (No. 70)

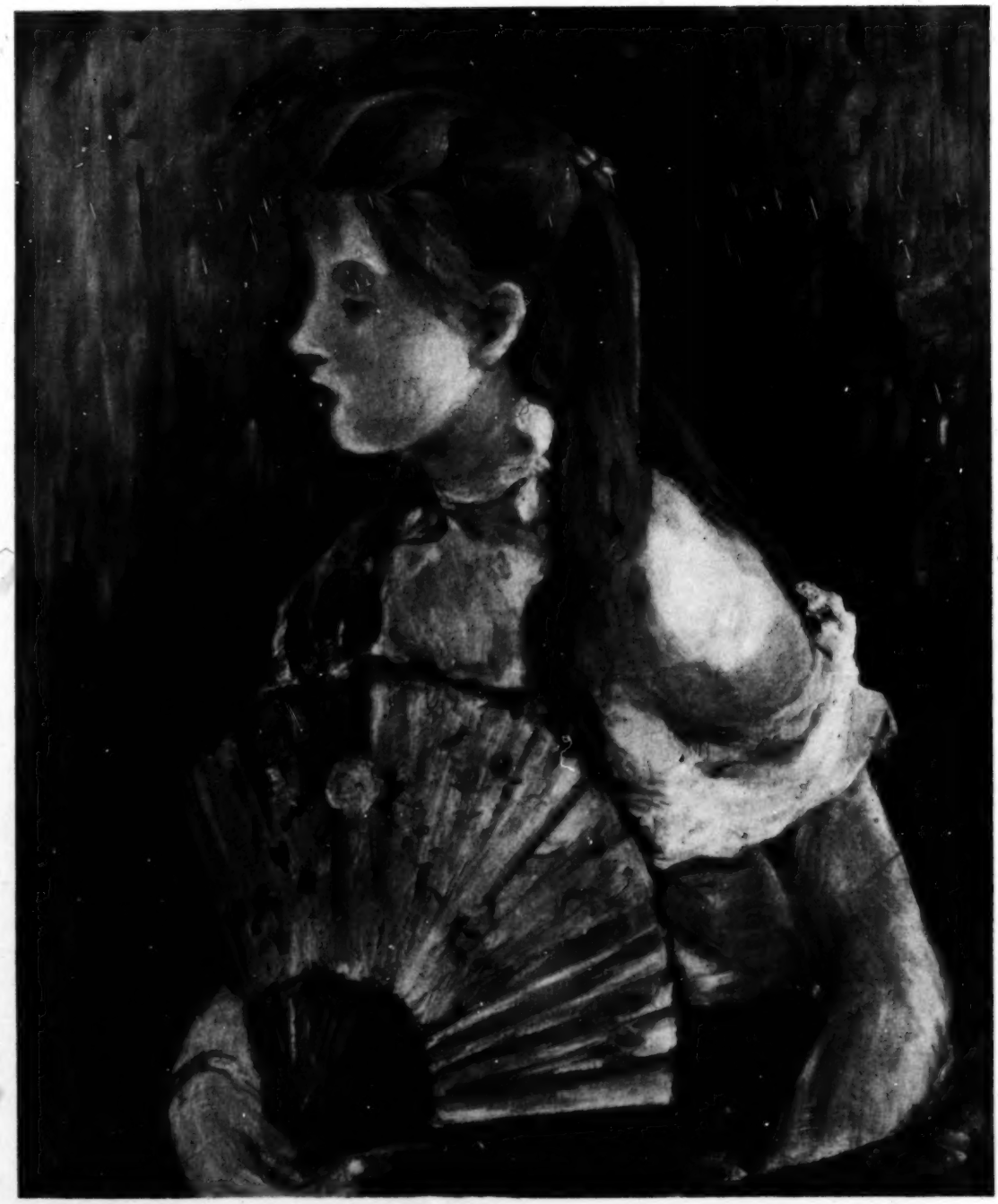


PLATE VIII : GIRL WITH A FAN (No. 50)

13 EUGÈNE MANET LOOKING OUT AT THE SEA FROM A WINDOW, ISLE OF WIGHT. 1875 PLATE III

Oil, 38 × 46 cm. (15 × 18⅛ in.)

Exhib.: Durand-Ruel, 1896, No. 72; Salon d'Automne, 1907, No. 23; L'Orangerie, 1941, No. 18; Copenhagen-Stockholm, 1949, No. 10.

Lit.: Angoulvent, No. 74; Denis Rouart, fig. 21.

14 TWO CHILDREN IN ENGLAND. 1875 PLATE II

Signed bottom right: *Berthe Morisot*

Oil, 44 × 50 cm. (16 × 19¾ in.)

Exhib.: 2nd Impressionist Exhibition, 1876; Durand-Ruel, 1896, No. 141; Salon d'Automne, 1907, No. 22; L'Orangerie, 1941, No. 19; Copenhagen-Stockholm, 1949, No. 11; *Landscape in French Art*, Royal Academy, London, 1949/50, No. 227.

Lit.: Angoulvent, No. 69; Louis Rouart, p. 18; Denis Rouart, fig. 22.

15 A SLICED APPLE. 1877

Oil, 32 × 41 cm. (12⅝ × 16¼ in.)

Exhib.: Durand-Ruel, 1896, No. 166; Salon d'Automne, 1907, No. 54; L'Orangerie, 1941, No. 24; Copenhagen-Stockholm, 1949, No. 15.

16 APPLE AND SOUP-TUREEN. 1878

Stamped bottom left: *Berthe Morisot*

Oil, 55 × 46 cm. (21⅝ × 18⅛ in.)

17 YOUNG WOMAN SEATED ON A SOFA BEFORE A WINDOW. 1879

Signed bottom left: *Berthe Morisot* PLATE IV

Oil, 81 × 100 cm. (31⅞ × 39⅜ in.)

Formerly in the Clapisson Collection, 1896.

Exhib.: Grafton Galleries, London, 1905, No. 158; Salon d'Automne, 1907, No. 161; Marcel Bernheim, 1922, No. 43; Bernheim-jeune, 1929, No. 18; Impressionist Exhibition, Brussels, 1935, No. 48; Musée de Belgrade, 1939, No. 85; L'Orangerie, 1941, No. 25; *Exposition de la Femme de 1800 à 1930*, Galeries Bernheim-jeune, 1948, No. 65; Copenhagen-Stockholm, 1949, No. 16.

Lit.: Camille Mauclair, *The French Impressionists*, 1860–1900, Edinburgh, N.D., p. 153; Th. Duret, *Histoire des peintres impressionistes*, Paris, 1939, p. 139; Denis Rouart, fig. 28.

18 YOUNG WOMAN IN BALL DRESS. 1879–80

Oil, 71 × 54 cm. (28 × 21¼ in.)

Exhib.: 5th Impressionist Exhibition, April, 1880, Rue de Pyramides.

Lit.: Fourreau, pl. 16; Angoulvent, No. 120, pl. VII.

Lent by the Musée de l'Impressionisme, Jeu du Paume.

This painting was bought at the Impressionist Exhibition 1880 by the painter de Nittis, and at his death was bought by M. Théodore Duret. At the sale of his collection at the Hôtel Drouot in 1894, the State acquired it for the sum of 4,500 francs on the instigation of Mallarmé, who knew the Director of Fine Arts, M. Roujon.

19 SNOW IN THE AVENUE. 1880

Signed bottom left : *B. Morisot*

Oil, 55 × 46 cm. (21⅝ × 18⅛ in.)

20 WOMAN AT HER TOILET. 1880

Oil, 55 × 46 cm. (21⅝ × 18⅛ in.)

Exhib.: Durand-Ruel, 1896, No. 78 ; Salon d'Automne, 1907, No. 25 ; Bernheim-jeune, 1929, No. 24 ; L'Orangerie, 1941, No. 31 ; Copenhagen-Stockholm, 1949, No. 18.

21 EUGÈNE MANET AND HIS DAUGHTER AT BOUGIVAL. 1881

Oil, 73 × 92 cm. (28¾ × 36¼ in.)

Exhib.: 7th Impressionist Exhibition, 1882 ; Salon d'Automne, 1907, No. 28 ; Bernheim-jeune, 1929, No. 60 ; L'Orangerie, 1941, No. 34 ; Copenhagen-Stockholm, 1949, No. 19.

Lit.: Angoulvent, No. 128 ; Denis Rouart, fig. 31.

Eugène Manet rented a house with a garden at 4 Rue de la Princesse at Bougival, where his family spent the summers of 1881, 1882 and 1883.

22 PEASANT WOMAN HANGING OUT WASHING, BOUGIVAL. 1881

Stamped bottom right : *Berthe Morisot*

Oil, 46 × 67 cm. (18⅛ × 26⅜ in.)

Exhib.: 7th Impressionist Exhibition, 1882 ; Impressionist Exhibition, London, 1883 ; Durand-Ruel, 1896, No. 98 ; Bernheim-jeune, 1929, No. 67 ; L'Orangerie, 1941, No. 35 ; Copenhagen-Stockholm, 1949, No. 20.

Lit.: Angoulvent, No. 130 ; Louis Rouart, p. 27 ; Denis Rouart, fig. 12.

23 THE HARBOUR AT NICE. 1882

Signed bottom right : *Berthe Morisot*

Oil, 41 × 55 cm. (16⅛ × 21⅝ in.)

Exhib.: Boussod-Valadon, 1892, No. 34 ; Durand-Ruel, 1896, No. 146 ; Salon d'Automne, 1907, No. 491 ; Bernheim-jeune, 1929, No. 48 ; L'Orangerie, 1941, No. 37 ; Copenhagen, Stockholm, 1949, No. 21.

Berthe Morisot spent the winter of 1881–2 at Nice.

24 LANDSCAPE AT BOUGIVAL. 1882

Signed bottom left : *Berthe Morisot*

Oil, 37 × 46 cm. (15 × 18⅛ in.)

Lent by Sir Oliver Harvey, G.C.M.G., C.B.

25 THE BALCONY AT BOUGIVAL. 1882

Oil, 38 × 46 cm. (15 × 18⅛ in.)

Exhib.: Durand-Ruel, 1896, No. 100 ; Bernheim-jeune, 1929, No. 38 ; L'Orangerie, 1941, No. 41 ; Copenhagen-Stockholm, 1949, No. 22.

26 THE FABLE. 1883

Oil, 65 × 81 cm. (25⅝ × 31⅞ in.)

Exhib.: Durand-Ruel, 1896, No. 99 ; Salon d'Automne, 1907, No. 34 ; Bernheim-jeune, 1929, No. 52 ; L'Orangerie, 1941, No. 42 ; Copenhagen-Stockholm, 1949, No. 23.

Lit.: Angoulvent, No. 164, pl. VIII (as " Julie Manet and her Nurse Pasie in the garden at Bougival ").

The title " The Fable " was given to the picture by Stéphane Mallarmé.

27 IN THE GARDEN. 1883 PLATE Va

Oil, 125 × 95 cm. (49¼ × 37⅜ in.)

Exhib.: Impressionist Exhibition, London, 1883 ; Durand-Ruel, 1896, No. 1 ; Salon d'Automne, 1907, No. 1 ; Bernheim-jeune, 1929, No. 1 ; L'Orangerie, 1941, No. 43 ; Copenhagen-Stockholm, 1949, No. 24.

Lit.: *Formes* XXIV (April, 1932), repr. p. 256–7 ; Louis Rouart, p. 31.

28 EUGÈNE MANET AND HIS DAUGHTER BY THE POOL IN THE GARDEN AT BOUGIVAL. 1883

Oil, 60 × 73 cm. (23⅝ × 28¾ in.)

Exhib.: Durand-Ruel, 1896, No. 87 ; L'Orangerie, 1941, No. 44 ; Copenhagen-Stockholm, 1949, No. 25.

Lit.: Angoulvent, No. 127 ; Denis Rouart, fig. 35.

29 AT THE EDGE OF THE LAKE. 1883

Oil, 61 × 50 cm. (24 × 19¾ in.)

Exhib.: Durand-Ruel, 1896, No. 91 ; Salon d'Automne, 1907, No. 30 ; L'Orangerie, 1941, No. 46 ; Copenhagen-Stockholm, 1949, No. 26.

30 ON THE ISLAND IN THE BOIS DE BOULOGNE. 1883 PLATE Vb

Oil, 61 × 50 cm. (24 × 19¾ in.)

Exhib.: Salon d'Automne, 1907, No. 31 ; Bernheim-jeune, 1929, No. 30 ; L'Orangerie, 1941, No. 41 ; Copenhagen-Stockholm, 1949, No. 27.

Lit.: Denis Rouart, fig. 37.

31 THE HAYSTACK. 1883

Oil, 50 × 61 cm. (19¾ × 24 in.)

Exhib.: Bernheim-jeune, 1929, No. 85 ; L'Orangerie, 1941, No. 48 ; Copenhagen-Stockholm, 1949, No. 28.

Lit.: Angoulvent, No. 184.

32 MLLE. PAULE GOBILLARD SEATED ON A BENCH. 1884

Oil, 73 × 60 cm. (28¾ × 23⅝ in.)

Exhib.: Durand-Ruel, 1896, No. 8 ; Salon d'Automne, 1907, No. 6 ; L'Orangerie, 1941, No. 49 ; Copenhagen-Stockholm, 1949, No. 29.

Lit.: Angoulvent, No. 210 ; Denis Rouart, fig. 42.

Paule Gobillard was Berthe Morisot's niece, the daughter of her eldest sister Yves.

33 CHILD WITH HER DOLL. 1884

Oil, 82 × 100 cm. (32¼ × 39⅜ in.)

Exhib.: Salon d'Automne, 1907, No. 38 ; L'Orangerie, 1941, No. 51 ; Copenhagen-Stockholm, 1949, No. 30.

Lit.: *Formes* XXIV (April, 1932), repr. p. 256–257 ; Denis Rouart, fig. 40.

34 ON THE LAKE. 1884

Oil, 65 × 54 cm. (25⅝ × 21¼ in.)

Exhib.: Bernheim-jeune, 1929, No. 76 ; Amsterdam, 1930, No. 240 ; *Exposition du Bois de Boulogne*, Bagatelle, 1937, No. 169 ; L'Orangerie, 1941, No. 53 ; Copenhagen-Stockholm, 1949, No. 31.

Lit.: Angoulvent, No. 238, pl. X ; Louis Rouart, p. 29 ; Denis Rouart, fig. 39.

35 SELF PORTRAIT. 1885

Oil, 61 × 50 cm. (24 × 19¾ in.)

36 NUDE, BACK-VIEW. 1885

Oil, 55 × 46 cm. (21⅝ × 18⅛ in.)

Exhib.: Durand-Ruel, 1896, No. 371 ; Salon d'Automne, 1907, No. 26 ; Bernheim-jeune, 1929, No. 46 ; L'Orangerie, 1941, No. 61 ; Copenhagen-Stockholm, 1949, No. 33.

Lit.: Fourreau, pl. 19.

37 CANAL IN ROTTERDAM. 1885

Oil, 46 × 61 cm. (18⅛ × 24 in.)

Exhib.: L'Orangerie, 1941, No. 63 ; Copenhagen-Stockholm, 1949, No. 34.

Berthe Morisot made a journey to Belgium and Holland in 1885.

38 THE LITTLE SERVANT GIRL. 1886

Oil, 71 × 44 cm. (28 × 17¼ in.)

Exhib.: L'Orangerie, 1941, No. 73 ; Copenhagen-Stockholm, 1949, No. 36.

39 SAILING-BOAT AT THE QUAYSIDE. 1886

Stamped bottom right : *Berthe Morisot*

Oil, 50 × 60 cm. (19¾ × 23⅝ in.)

Exhib.: Bernheim-jeune, 1949, No. 41 ; Copenhagen-Stockholm, 1949, No. 12 (wrongly dated 1875).

40 THE MANDOLINE. 1889

Oil, 55 × 57 cm. (21⅝ × 22½ in.)

Lit.: Fourreau, pl. 26; Angoulvent, No. 365; Denis Rouart, fig. 50.

Begun at Cimiez, above Nice, and completed in Paris. No. 69 is a study for this.

41 YOUNG GIRL WRITING BY A WINDOW. 1891

Oil, 61 × 50 cm. (24 × 19¾ in.)

Exhib.: Durand-Ruel, 1896, No. 59; Salon d'Automne, 1907, No. 15; Bernheim-jeune, 1929, No. 87; L'Orangerie, 1941, No. 90; Copenhagen-Stockholm, 1949, No. 39.

Lit.: Denis Rouart, fig. 53.

42 THE CHERRY TREE. 1891–2

Oil, 154 × 85 cm. (60⅝ × 33½ in.)

Lit.: Angoulvent, No. 500 (?); Denis Rouart, fig. 54.

Numerous studies for this picture were done at Mézy, where Berthe Morisot's husband had rented an estate. Renoir stayed with them there in 1891. This picture was painted in Paris; the girls are the artist's niece, Jeannie Gobillard, and a model, Jeanne Fourmanoir, who was substituted for Julie Manet who appears in the studies.

43 SEATED BATHER. 1891

Signed bottom right; *B. Morisot*

Oil 55 × 46 cm. (21⅝ × 18⅛ in.)

44 PEASANT GIRL LYING DOWN. 1891

Stamped bottom right: *Berthe Morisot*

Oil, 34 × 55 cm. (13⅜ × 21⅝ in.)

Exhib.: Copenhagen-Stockholm, 1949, No. 42.

Lit.: Angoulvent, No. 428, pl. XIII.

The model is Gabrielle Joye, a shepherdess of Mézy.

45 THE POOL AT VASSÉ (SARTHE). 1892

Oil, 41 × 33 cm. (16⅛ × 13 in.)

Lit.: Angoulvent, No. 551.

46 THE DOVE-COTE AT MESNIL. 1892

Oil, 41 × 33 cm. (16⅛ × 13 in.)

Lit.: Angoulvent, No. 527.

Eugène Manet bought a property at Mesnil just before his death on 13th April, 1892.

47 CHILDREN BY THE WINDOW, MESNIL. 1892

Oil, 65 × 50 cm. (25⅝ × 19¾ in.)

Lit.: Angoulvent, No. 525.

No. 75 is a drawing of this subject.

48 GIRL WITH A CAT (JEANNE FOURMANOIR). 1892

Oil, 55 × 46 cm. (21⅝ × 18⅛ in.)

Exhib.: Durand-Ruel, 1896, No. 26; Bernheim-jeune, 1929, No. 26; L'Orangerie, 1941, No. 99; Copenhagen-Stockholm, 1949, No. 43.

Lit.: Angoulvent, No. 553; Louis Rouart, p. 44; Denis Rouart, fig. 55.

49 SLEEPING GIRL (JEANNE FOURMANOIR). 1892

Oil, 38 × 46 cm. (15 × 18⅛ in.)

Exhib.: Durand-Ruel, 1896, No. 47; Salon d'Automne, 1907, No. 60; Bernheim-jeune, 1929, No. 32; L'Orangerie, 1941, No. 101; Copenhagen-Stockholm, 1949, No. 44.

Lit.: Fourreau, pl. 35; Angoulvent, No. 554; Louis Rouart, p. 45; Denis Rouart, fig. 57.

50 GIRL WITH A FAN (JEANNE FOURMANOIR). 1893. PLATE VIII

Oil, 65 × 54 cm. (25⅝ × 21¼ in.)

Exhib.: Durand-Ruel, 1896, No. 31; Bernheim-jeune, 1929, No. 79; L'Orangerie, 1941, No. 105; Copenhagen-Stockholm, 1949, No. 46.

Lit.: Angoulvent, No. 555, pl. XV; Denis Rouart, fig. 58.

51 SEATED GIRL IN A PINK DRESS. 1894

Oil, 35 × 28 cm. (13¾ × 11 in.)

Exhib.: Durand-Ruel, 1896, No. 76; Bernheim-jeune, 1929, No. 42; L'Orangerie, 1941, No. 111; Copenhagen-Stockholm, 1949, No. 49.

Lit.: Angoulvent, No. 639 (?)

52 THE GARDEN AT PORTRIEUX. 1894

Stamped bottom left: *Berthe Morisot*

Oil, 38 × 55 cm. (15 × 21⅝ in.)

Lit.: Angoulvent, No. 619 (?).

In the spring of 1894 Berthe Morisot rented a villa in the fishing village of Portrieux in Brittany.

53 THE TWO SISTERS. 1894

Stamped bottom right: *Berthe Morisot*

Oil, 65 × 54 cm. (25⅝ × 21¼ in.)

Lit.: Angoulvent, No. 625.

The sitters are a young Bretonne and her little sister. Painted at Portrieux.

DRAWINGS AND WATERCOLOURS

54 BOAT AT THE QUAYSIDE

Stamped bottom right : *B.M.*

Watercolour, 17 × 22.5 cm. (6¾ × 8⅞ in.)

Exhib.: Copenhagen-Stockholm, 1949, No. 78.

55 EDMA PONTILLON (THE ARTIST'S SISTER) AND HER DAUGHTER ON A DAY BED. 1872

Watercolour, 22.5 × 21 cm. (8⅞ × 8¼ in.)

Exhib.: Bernheim-jeune, 1929 ; L'Orangerie, 1941, No. 158 ; Copenhagen-Stockholm, 1949, No. 53.

Repr. in colour in *Berthe Morisot* : *Seize Aquarelles*, Paris, 1946, pl. 2.

56 WOMAN AND A CHILD IN A GARDEN. 1877

Watercolour, 22.5 × 16 cm. (8⅞ × 6¼ in.)

Exhib.: L'Orangerie, 1941, No. 161 ; Copenhagen-Stockholm, 1949, No. 54.

Repr. in colour in *Berthe Morisot* : *Seize Aquarelles*, Paris, 1946, pl. 4.

57 BREAKFAST AT MEUDON. 1879

Signed bottom right : *B. Morisot*

Watercolour, 13.8 × 21.5 cm. (5½ × 8½ in.)

Exhib.: L'Orangerie, 1941, No. 164 ; Copenhagen-Stockholm, 1949, No. 55.

58 THE PORT AT NICE. 1881

Watercolour, 23.5 × 19.5 cm. (9¼ × 7¾ in.)

Exhib.: Bernheim-jeune, 1929 ; L'Orangerie, 1941, No. 170 ; Copenhagen-Stockholm, 1949, No. 56.

Repr. in colour in *Berthe Morisot* : *Seize Aquarelles*, Paris, 1946, pl. 7.

59 CHILD IN THE GRASS. 1882

Watercolour, 22 × 27.5 cm. (8⅝ × 10¾ in.)

60 BOATS AT JERSEY. 1886

Watercolour, 21 × 15.4 cm. (8¼ × 6 in.)

Exhib.: Marcel Bernheim, 1922 ; L'Orangerie, 1941, No. 199 ; Copenhagen-Stockholm, 1949, No. 61.

61 THE VERANDA AT JERSEY. 1886

Stamped bottom left : *Berthe Morisot*

Watercolour, 23.7 × 15 cm. (9⅜ × 5⅞ in.)

Exhib.: Copenhagen-Stockholm, 1949, No. 62.

62 VIEW FROM THE TROCADÉRO. 1886

Watercolour, 20 × 19 cm. (7⅞ × 7½ in.)

63 THE *MONTAGNE DU CHÂTEAU* SEEN FROM CIMIEZ. 1888

Watercolour, 21 × 28.8 cm. (8¼ × 11⅜ in.)

Exhib.: Copenhagen-Stockholm, 1949, No. 64.

Repr. in colour in *Berthe Morisot : Seize Aquarelles*, Paris, 1946, pl. 13.

64 STANDING NUDE. 1888

Red chalk, 47 × 30 cm. (18½ × 11⅞ in.)

Exhib.: Bernheim-jeune, 1929 ; L'Orangerie, 1941, No. 238 ; Copenhagen-Stockholm, 1949, No. 65.

Lit.: Th. Duret, *Histoire des Impressionistes*, Paris, 1906, repr. p. 142 ; Louis Rouart, p. 34.

65 LITTLE GIRL WRITING. 1888

Pencil, 26 × 22 cm. (10¼ × 18⅜ in.)

66 LITTLE GIRL READING. 1889

Inscribed : *bibi à Vassé*

Pencil, 26.4 × 19.8 cm. (10⅜ × 7¾ in.)

Exhib.: Bernheim-jeune, 1929 ; L'Orangerie, 1941, No. 249 ; Copenhagen-Stockholm, 1949, No. 66.

67 LITTLE GIRL IN A TREE. 1889

Coloured chalks, 17 × 22 cm. (6⅞ × 8⅝ in.)

68 THE MANDOLINE PLAYER. 1889

Stamped bottom right : *B.M.*

Pencil, 19 × 15.5 cm. (7½ × 6⅛ in.)

Exhib.: L'Orangerie, 1941, No. 243 ; Copenhagen-Stockholm, 1949, No. 67.

Repr. Denis Rouart, fig. 47.

69 YOUNG GIRL PLAYING THE MANDOLINE. 1889

Stamped : *B.M.*

Red chalk, 39.5 × 40 cm. (15½ × 15¾ in.)

Exhib.: Copenhagen-Stockholm, 1949, No. 68.

A study for the painting No. 40.

70 THE MILK BOWL. 1890 PLATE VII

Stamped bottom right : *B.M.*

Pencil, 28.4 × 17 cm. (11¼ × 6¾ in.)

Exhib.: Copenhagen-Stockholm, 1949, No. 69.

Study for the oil-painting in the Monet collection (Repr. Denis Rouart, fig. 51).

71 THE FLUTE-PLAYER. 1890

Pencil, 47.5 × 37.5 cm. (18¾ × 14¾ in.)

Exhib.: Bernheim-jeune, 1929 ; L'Orangerie, 1941, No. 250 ; Copenhagen-Stockholm, 1949, No. 70.

Executed at Mézy. The sitter is the artist's daughter Julie. Plate VI reproduces a similar drawing (not exhibited) but without the goats.

72 SEATED BATHER. 1891

Red chalk, 38 × 32.5 cm. (15 × 12¾ in.)

Exhib.: L'Orangerie, 1941, No. 263 ; Copenhagen-Stockholm, 1949, No. 73.

73 SHEPHERDESS WITH GOATS. 1891

Pencil, 20.5 × 26.5 cm. (8 × 10½ in.)

Exhib.: Bernheim-jeune, 1929 ; L'Orangerie, 1941, No. 67 ; Copenhagen-Stockholm, 1949, No. 72.

Repr. on the cover of Angoulvent (No. 438).

The girl is Gabrielle Joye, a Mézy shepherdess (see also No. 44).

74 GIRL IN A HAT. 1892

Red chalk, 16 × 11.1 cm. (6¼ × 4⅜ in.)

75 LITTLE GIRLS BEFORE A WINDOW. 1892

Watercolour, 27 × 21.5 cm. (10⅝ × 8½ in.)

Exhib.: Copenhagen-Stockholm, 1949, No. 79.

See No. 47, a painting of this subject.

76 YOUNG GIRL

Signed lower right : *Berthe Morisot*

Pastel, 38 × 30.5 cm. (15 × 12 in.)

Exhib.: *The Art collection of the late Sir Hugh Walpole, C.B.E.*, Leicester Galleries, London, 1945.

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